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Design

the creative art magazine

ART PROFESSIONAL, TEACHER AND CRAFTSMAN



CALVARY, by Veronese

Louvre Museum

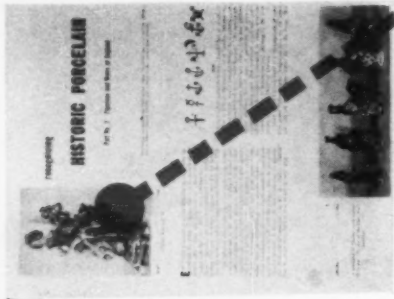
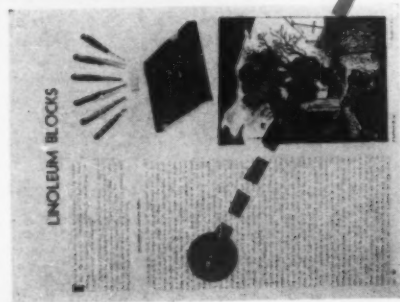
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SPECIAL SECTION ON ART-HISTORY OF THE BIBLE

Vol. 53 No. 7

53rd Year of Publication

45¢



* Note: This year, fourteen of DESIGN'S articles were reprinted by the U. S. Dept. of State, and distributed in 75 foreign countries.



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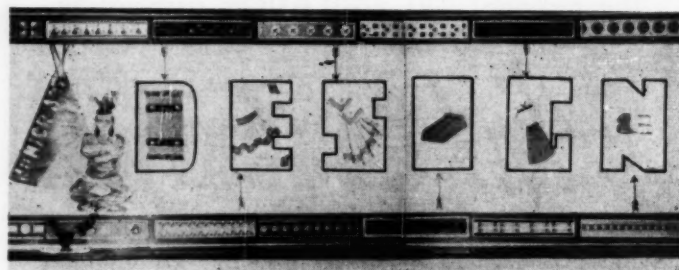


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AN ART PROJECT IN DESIGN



A portion of the Indian mural project.

ANYONE who has worked with adolescents, knows that they deal primarily in the concrete, and high on their list of priorities is practicality. At first glance, when the subject of design is introduced into the high school art class, it seems to the student very abstract and impractical.

Introducing a unit on design with Indian design as a theme gives the students something with which they are already familiar. They associate color and line with Indian work, and thus have already grasped the elements. After the best pattern has been selected, students apply it.

Since Indian design is usually made of a repeat motif, the students first create a line pattern. Because, in Indian design, they are not trying to create an exact pictorial composition, they are not inhibited by a mental image with which they are familiar. They must call upon their creative imagination.

This same principle of creative designing carries over in the use of color. The students are not hindered by a preconceived notion of standard color association.

After they have made a number of thumbnail sketches, the students select the best by applying the principles of repetition, dominance, proportion and balance. They then will apply this design to the mural project to be created.

Their first project is to design an Indian belt. This gives them an opportunity to see their design as a unified whole.

They are not too familiar with the subject and again, are not inhibited by pictorial images.

Only now, do they "apply" the pattern which they created. The students take their design and use it on such familiar things as moccasins, rugs, aprons, sox, table cloths, etc.

As a final step, students apply the pattern, they design on the Art Room bulletin board. Since the belts were the first steps in the project, they form a border at the top and bottom. When the students apply the pattern, they design it to fit into each of the letters of "INDIAN DESIGN." (see illustration) This helps them to see the importance of breaking up space in a composition. To emphasize the relationship of the design on the belt to the design in the letter, arrows point from the border to the specific letter which contains the applied design.

The finished project displayed on the bulletin board shows how design has become practical without being pictorial. Learning by doing is the manner most effectively absorbed by students of elementary and high school level. Theoretics are reserved for more advanced age groups.

● SISTER M. VERONICA. O.S.F.

THIS MONTH'S COVER

The Veronese oil painting, "Calvary" was rendered about 1570 and is now part of the Louvre Museum Collection. Veronese, an artist of impassioned religious subjects, played a major part in shaping the style of El Greco, whose work is reproduced in this issue. (Compare the background of this cover piece with El Greco's famous "View of Toledo" for example, and the similarity will be quite discernible.) Religious art of the Renaissance is the finest of all existent painting. The Italian masters were particularly proficient in their use of rich color. It was not until the fading years of the 17th Century that the art palette turned to gravy-brown.

DESIGN is indebted to Harry N. Abrams, Inc., publishers of "Library of Great Museums" for use of the Veronese color plates, one of the hundred reproductions in "The Louvre." •

SOME ILLUSIONS OF COLOR

WHAT causes colors to vary in "size" and "distance" from the eyes? Because the focus of the human eye is not the same for all colors, the hues of the spectrum appear near or far, large or small. Red, for example, focuses normally at a point behind the retina. To see clearly the lens of the eye grows fat (convex), pulling the color nearer and thus giving it apparently larger size. Conversely, blue is focused normally at a point in front of the retina, causing the lens to flatten out and push the color back. That is why blue is sometimes referred to as a "receding" color, and red is called an "advancing" color.

Red, orange, and yellow usually form a sharp and clear image on the retina—even through distance and haze—while blue and violet tend to appear blurred. Yellow is apparently the "largest" color, then next in order are white, red, green, blue, with black the smallest of all colors.

A bright image also tends to "spread out" over the retina, just as a drop of water will creep over the fibers of blotting paper. Thus, bright colors appear large, and warm colors appear near. These phenomena have practical application in posters and product packages. Bigness is to be accentuated through the use of light, warm colors.

Elements in design meant to stand out prominently should be red, orange, and yellow—and preferably to be set off against greenish, bluish, or purplish backgrounds of low value.

• H. BETTYE STOUT

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APRIL, 1952

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Formula fact & fable

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Your department of information on art research

By

JOHN J. NEWMAN

333 W. 26th St., New York 1, N. Y.

I have read that zinc white in oil is quite transparent—Is this so?

● No. Zinc white in oil, for all intents and purposes, should be regarded as an opaque color. Compared to lead and titanium whites in oil, zinc white has less covering power.

Are there any ready-to-use violets of a reliable nature?

● Ultramarine violet (sometimes called mineral violet), manganese violet, cobalt violet and Mars violet.

During one of your lectures you referred jokingly to a color called 'mummy'. Was this a gag?

● It was no gag. Mummy was a brown bituminous pigment made from ground up Egyptian mummies which had been embalmed with asphaltum. It is probably not obtainable, nor is it wanted today.

What are the permanent yellows?

● The cadmiums, Hansa and Mars yellows, ochres and cobalt yellow (aureolin).

Do you advise painting in a heavy impasto with such colors as alizarin crimson, madders thalo blue and green, Prussian blue?

● These colors, like veridian, thio violet, the ultramarines, ivory black, etc. are transparent. Their nature militates against such usage.

I suggest that you use these colors in glazes over opaque underpaintings which are as near as possible to the glazing color.

WHY WAS THE PALETTE IN OILS FOR FIGURE PAINTING THAT YOU OUTLINED IN THE DEC., 1951 ISSUE, SO LIMITED AND SO LOW IN KEY?

● The request was for a minimum palette. Personally, I don't believe in limited palettes, but there are students and mature painters who prefer to work that way.

This so-called low key palette, has always given me satisfying, mellow flesh tones. Cadmium orange, when mixed with white, yields a high keyed color very suitable for figure work. This, in conjunction with a toned down raw sienna, will result in fine flesh tones for the general, middle light areas. The Prussian blue, the ivory black and any of the reds mentioned, will produce practically every desired half tone and shadow.

Now, still working within the frame of a minimum palette, one in higher key can be obtained by using cadmium yellow instead of cadmium orange; yellow ochre light for raw Sienna, and alizarin crimson, alizarin crimson golden or rose madder in place of the iron oxide and earth reds. Ivory black and Prussian blue are still my choice, but if you want thalo blue, French ultramarine or cobalt blue, use it. To assuage the lovers of burnt Sienna: I didn't leave out this wonderful color because I'm angry with it. I love it too and use it constantly, especially with alizarin crimson and a dash of cadmium red light for those Titian blondes.

SCRIMSHAW



Scrimshaw work of a Maine whaler

1846

AN unusual art form practiced by the whaling fishermen of early New England days is that of scrimshaw. Not many people are adept at the art today, and scrimshaw work is highly prized by collectors.

The process is that of engraving on pieces of ivory, bone or shell with a sharp needle. (Engraver's tools are excellent, but a good penknife will often suffice.)

The design is lightly sketched with soft pencil upon the piece of bone and then the outline is cut into the surface. Engraved results may be left "as is" or permanent inks or oil colors may be lightly brushed over the bone and then quickly swept away with a dry cloth. This will leave a residue of ink deep in the scratched lines. Because the process is so simple and economical, it is suggested as an art project for advanced students and hobbyists. ●

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(Signed) G. Alan Turner,
Editor.

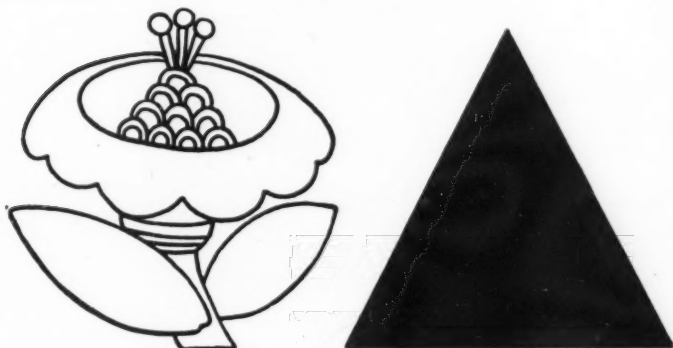
Sworn to and subscribed before me this 10th day of March, 1952.

JULIANA M. TURNER
(My commission expires Jan. 1954)

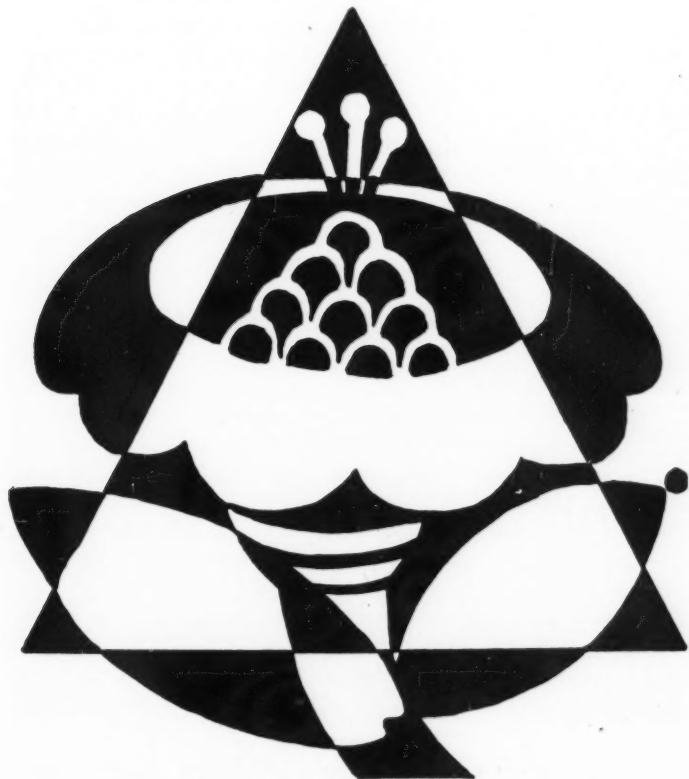
COUNTER-CHANGE

A NEW and sparkling type of light and dark arrangement characteristic of our contemporary life is presented in this method which produces designs in reverse values. Through this device a new technic of decoration is offered.

A good way to start this method of designing is to make a flower motif which will fill a circle with bold masses and as little background as possible. Then a triangle is drawn over the circular design in such a way that the corners project. Using India ink, the triangle area is painted black behind the flower, which remains (except those portions which have extended beyond the triangle). ●



In the motif below may be seen a combination of the circular flower at the left with the black triangle which was super-imposed and gave opportunity for startling distribution of black and white areas. Sometimes (as is shown in the large illustration in the opposite column) a delicate flower may be imposed on a large heavy one with a similar counter change of values. A little experiment and originality will bring out many startling effects.



The finished combination of the two designs.



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By MICHAEL M. ENGEL

EARLIEST RECORDED PAINTING is thought to be that of a Chinese artist who signed himself Cheo-Hang, in the year 3,000 B.C.

CHANGE OF SCENE: Augustus Hoppin, whose illustrations for Holmes' "Autocrat of the Breakfast Table" earned him a measure of fame, was originally a lawyer. He became so bored with writs and torts that he failed to show up for work one day, having fled to Paris to study art. . . . Another famous refugee from boredom was Paul Gauguin, who at an advanced age left a sizable income as a banker, deserted his family and started to paint in Paris and Tahiti. . . . Novelist, Thomas Hardy was originally an architect who favored the Gothic style.

CRITICAL ANALYSIS: Recently, the Art News critic described the technical paintings of Nathaniel Pousette-Dart (former President of The Art Director's Club) as: "teeming with animated fragments . . . shreds of tatters of shapes."

CLOCK WATCHER: Wenzel Hollar, 17th Century engraver and hungry student of Rubens, charged eight cents an hour for his work. He used an hour glass and was so conscientious about his endeavors that he turned the sand clock on its side whenever he paused to wipe his brow or talk to his employer. He died in poverty.

HONOR GUARD: Artist M. Alexander Lenoir took a bayonet thrust from revolutionary vandals rather than permit them to mutilate the sculptured tomb of Cardinal Richelieu. (Carved by Girardon around 1700.)

FIRST MAUSOLEUM was the work of Leuchares, who in 372 B.C. erected the famous tomb in honor of Mausolus, King of Caris.

WOODSCAPES: The unusual carvings of Birket Foster, early 19th Century book illustrator, consisted of scenes of forests, rivers and mountains, all painstakingly carved in wood relief.

ORIGIN OF PASTELS? Opinion is divided, but many artists believe that a Venetian lady named Rosalba Cartiera invented pastels in 1715, later introducing them in France during her travels.

MOVING MAN DELUXE was Baron Isadore S. J. Taylor, a Belgian artist who brought the famous Obelisk of Luxor from Egypt to its present site in the Place de la Concorde, Paris. He also acted as agent in the securing of many outstanding French art collections.

ALPHABETIC MONSTER: It was common practice for illuminators of Middle Ages manuscripts to create the initial "A" by depicting two dragons with teeth and claws interlocked. (Incidentally, the art of illumination later became known as "limning," a term which was later corrupted to mean generic portrait painters.)

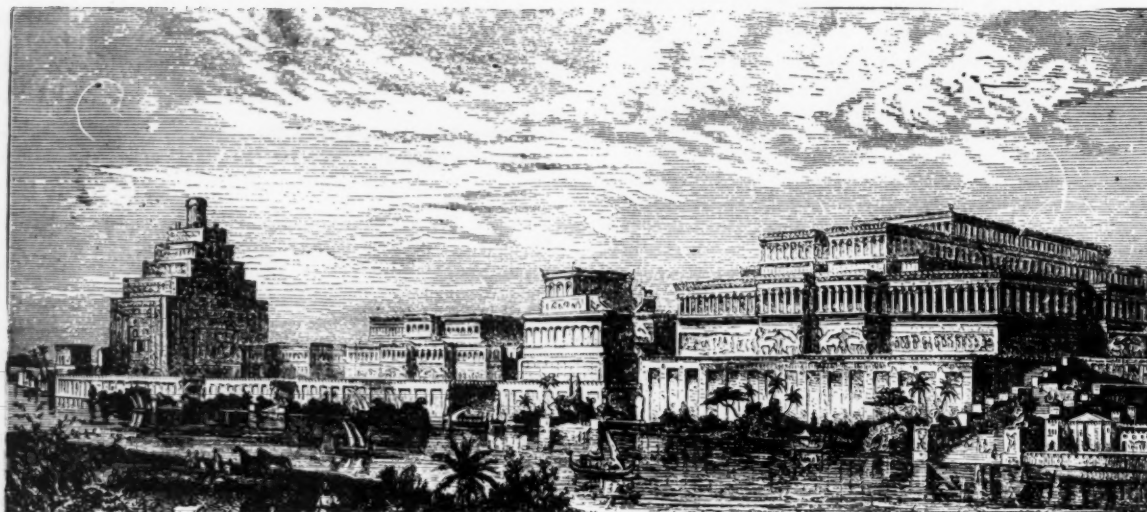
PRINCE RUPERT BOWED TOO SOON: When Prince Rupert claimed to have invented the process of mezzotint in 1657, he overlooked the work of Louis von Siegen, an army Colonel of the House of Hesse. Von Siegen did a mezzotint portrait of Princess Amelia Elizabeth of Hesse, signing it "1642."

AMERICAN IN PARIS: The architectural landscaping that connects the Tuileries with the Louvre was done by Vermont-born Richard Morris Hunt, about 1870. He later returned to the U. S. to plan the Capitol Extension in Washington. ●

ART SITES OF A FORGOTTEN ERA

a journey into the long-dead past, to the ancient civilizations
of biblical times and earlier.

Restoration by Layard



THE TOWER OF BABEL is thought by many historians to have been described by Biblical writers who had seen the royal palace at Ninevah. Top left is the royal zigarrut, a pyramiding structure used by priests in religious ceremonies, and as a watchtower against invading enemies.

article by

g. alan turner

BETWEEN the Mediterranean Sea and the Persian Gulf lies a broadly curving area known today as the Fertile Crescent. Two historic rivers pour their life-giving waters through the torturous terrain of this land where daylight temperatures soar to 130° in the shade, if any is available. This is the homesite of our most ancient biblical civilization, in the territory now known as Iraq. Six thousand years ago, concurrent with the rise of art in Egypt, a primitive yet wonderful art culture flourished in this fabled land.

This was Mesopotamia, "the land between the rivers." Like the valley of the Nile, the Fertile Crescent contained the only livable area in a fiery furnace of arid rock and dried mud. Virtually all of progressive life bordered either the seas or the banks of the Tigris and Euphrates Rivers. And the earliest great civilization clung to the southern and central portion of this area.

The western end of the Crescent passes through Palestine and Jerusalem; the eastern terminus touches the Persian Gulf after traversing Khorsabad, Nineveh, Babylon and the oldest cities of all, Ur, Sumer and Eridu.

In 5,000 B. C. the recorded name was Sumeria. It then became known, through each passing millenium as Chaldea, Old Babylon, Assyria and Neo-Babylon.

Unlike the art of Egypt, that of the Mesopotamian people has become all but obliterated, due to the inroads of

time upon its eroded materials. The only available art medium was baked clay. It was used for building, for ceramics and murals. The common form was in bricks, laid out to dry in the blazing sun. It is no small miracle that even the few examples we can examine first-hand have managed to sustain their shape.

A sprawling metropolis of these mud structures once existed by the sea. It was named Eridu and was already five thousand years old when Christ was born. Eridu in our time was a seaport, but the endless deposits of silt and debris coming down the river have moved it almost twenty-five miles inland. Not far distant, however lies the barely perceptible ruin of Ur, the New York of the days of Abraham. It was from Ur that the great biblical leader began the famous Exodus southward into Egypt, seeking a less crowded place where his people might settle. The timetable read 2,050 B.C. And the Exodus from Ur led to the founding of the Hebraic religion, earliest to practice the worship of one God.

An early city was Sumer, a thriving community in 3,000 B.C. Little now exists from these ancient sites, but the few relics are important to the art historian and student of ancient law. One of these carvings is the *Stele of Naram-Sin*, (see cut), generally accepted as the earliest representation of a landscape in sculptured art. The artist is unknown, as no works were signed, but the year that the crumbling block of sandstone was chipped into existence was 2,700 B.C. The carving shows the feared Chaldean king perched triumphantly above a mound of slain enemies, offering thanks to the Sun God.

THE BLOODY LAND

The Kingdom of Mesopotamia has had a bloody history for many thousands of years. The northern Sumerians were constantly harassing their southern neighbors. (In 1,000

B.C. their ravaging hordes conquered lower Mesopotamia, holding its members in virtual bondage for four hundred years until the avenging legions of Nebuchadnezzar reclaimed their lands. The reign of peace was short-lived. Nebuchadnezzar was succeeded by King Belshazzar about 559 B.C., and he reigned for eighteen years, only to see the Persian horde of Cyrus land an invasion fleet at the mouth of the Gulf and once again crush his people into submission.

One of the most powerful of the ancient warrior-Kings was Sargon I, who united the western Semite tribes to fight the northern Sumerians. He erected a magnificent fortress city and palace in 2750 B.C. (The title Sargon roughly approximated that of Pharaoh, and he ruled a council of minor governors.) It was the first Sargon who encouraged the work of his temple architect, thus being responsible for the creation of an entirely new principle of erection—the arch. Heretofore, the Egyptian system of post and lintel construction had been employed by civilized

please turn to page 167

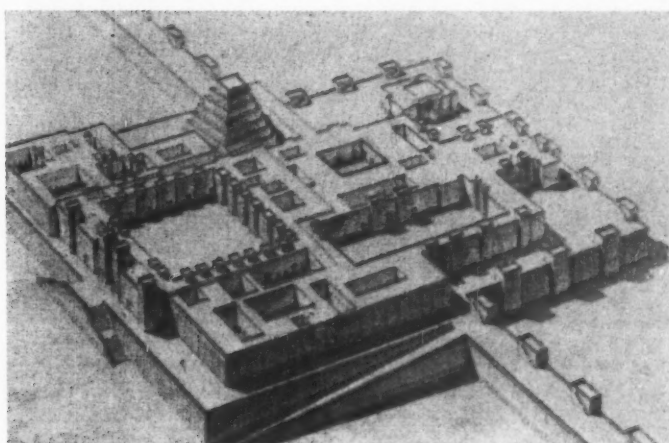


THE ANCIENT WORLD OF MESOPOTAMIA DURING BIBLICAL TIMES

In the narrow belt of livable land between the Tigris and Euphrates Rivers, the most ancient of all recorded civilizations came into being. Here was a city built seven thousand years ago, the Tower of Babel, Garden of Eden and the Seventh Wonder of the World.



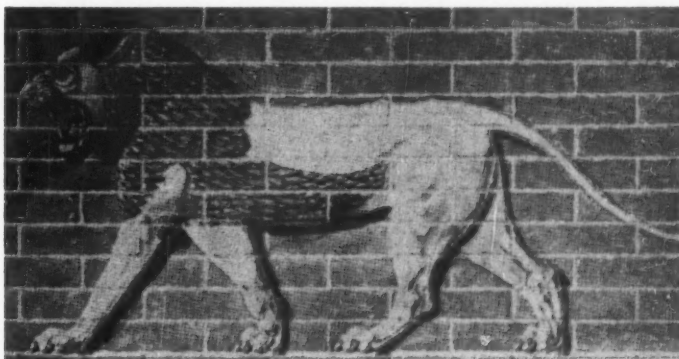
STELE OF NARAM-SIN, King of Chaldea, 2700 B.C. This is one of the earliest representations of a landscape in the history of sculpture, and was carved in red sandstone to commemorate a victory.



PALACE OF SARGON II

722 B.C.

Towering above the walls of Nineveh stood the Ziggurat, a pyramiding watch-tower which also served as altar for religious ceremonies. The Tower of Babel may have been one of these structures.



LION IN GLAZED TILE

600 B.C.

Symbol of a great Babylonian monarch.



SELF PORTRAIT



CHRIST ON THE MOUNT OF OLIVES



CLEANSING OF THE TEMPLE

London National Gallery

EL GRECO

**a controversial master in
the world of religious art**

photos © Library of Great Painters

ONE of the most "Spanish" of all painters was El Greco, yet he was born on the island of Crete. The year was 1541. El Greco (real name: Domenicos Theotocopoulos) was a vain man who once remarked of Michelangelo, "... A nice old man, but not much of a painter." Vain or not, he became the outstanding artist of the Spanish court and his work today is rated among the masters.

El Greco's popularity went into a sharp decline about a hundred years after his death, his gaunt, mystic style frightening the courtesans who had begun to enjoy the daintiness of the contemporary french painters. Indeed, until the middle of the 19th Century, if he was remembered at all, it was with a brief shudder. With the rise of revolutionary artists, he was centered once again in the spotlight of public acclaim, a position which he has held ever since.

As a youth, El Greco received his training in apprenticeship to an icon maker. Cretan art of that time was highly religious, following the Byzantine influence of the Middle Eastern Orthodox Church. Realism was deliberately avoided; symbolism was the keynote of the icon makers. At the age of twenty five, the young artist turned his eyes elsewhere, emigrating to Venice, where he apprenticed to Titian, the great colorist, a man who delighted in the depiction of warm flesh. This did not sit well with his novice assistant who, at first planned to flee from the pagan city. Just about this time, however, Titian reached a crossroad in his career. An elderly man, he found less and less to interest him in the pleasurable living of hot-blooded Italy, and began to turn out religious art.

Protestantism became widespread in the year 1566 and threatened the security of the Catholic Church, which, as a measure of defense, reawakened its constituents to literal interpretation of the earlier Christian tenets. As a painter, El Greco soon found himself a virtual public relations counsel for Catholicism. He painted martyrdom and self-sacrifice as it had not been painted for a century. More than any other artist, El Greco captured the mood of a subject by the expressiveness of its bodily form rather than the mere expression on the face.

Exactness of proportion meant nothing to him. His human figures are distorted, remote from reality, yet somehow they embody all the compassion and nobility that are Christian virtues. They are symbols of a universal humanity.

El Greco's reputation was not built overnight, of course. El Greco was only a young man in 1566. Outwardly, he

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WHAT THOSE INDIAN SYMBOLS MEAN

OLDER than any alphabet is the ideograph, a method of recording events by picture drawings. Six thousand years ago the Egyptians may have originated the system (hieroglyphs) but, without any assist from them, the American Indian made up his own written language and employs it symbolically today.

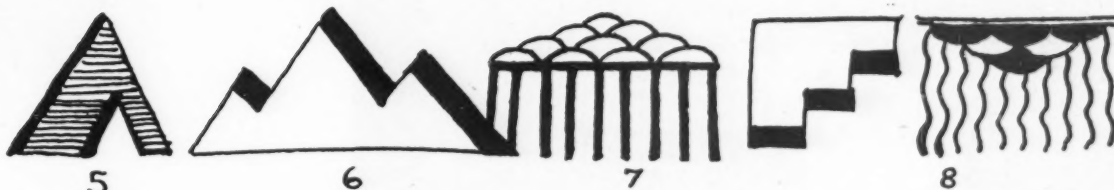
The many tribes of America's Southwest and Far West differ in interpretation of a number of symbols, but those depicted below are in general usage. Today, when most Indians are well-educated along occidental lines, the picture language serves primarily as a decorative motif. It appears on blankets, pottery, jewelry and knicknacks of the usual commercial flavor. The symbols have specific meanings, and are translated below.

Picture writing of similar nature is employed by the Indian peoples of Canada, but the drawings are somewhat different. The Alaskan Eskimo does not use the system, having developed his own, more literal technique which is run in continuous strips resembling comics. ●

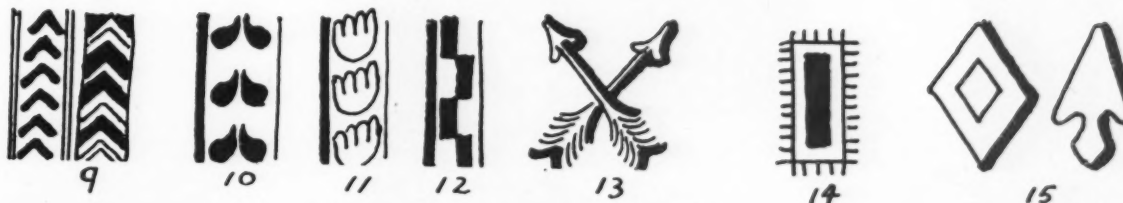
1. thunder bird 2. sun
3. rainbow 4. sun symbols denoting fair weather.



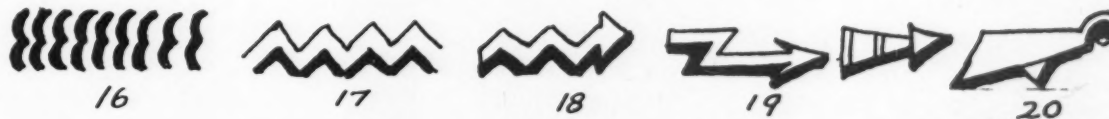
5. tepee 6. mountains
7. clouds and rainfall 8. cloudburst.



9. bird tracks 10. deer
11. bear 12. coyote
13. friendship 14. rug
15. pueblo arrowhead.



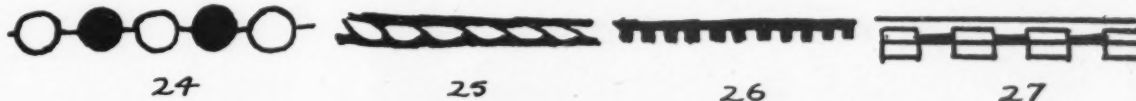
16. running water
17. mountains
18. lightning
19. lightning
20. bird.



21. ducks 22. gila monster of southwestern tribes
23. wildcat or domestic cat.



24. night and day (number of complete cycles denoted)
25. clouds 26. rain from overcast
27. sky or happiness.



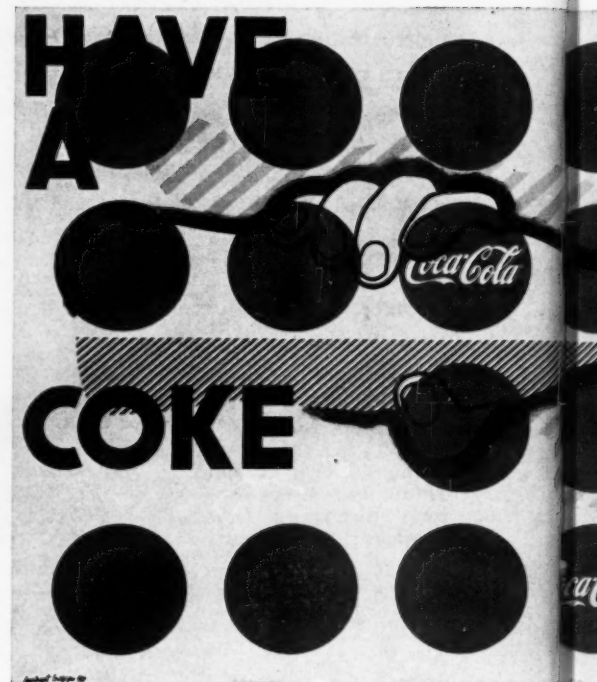
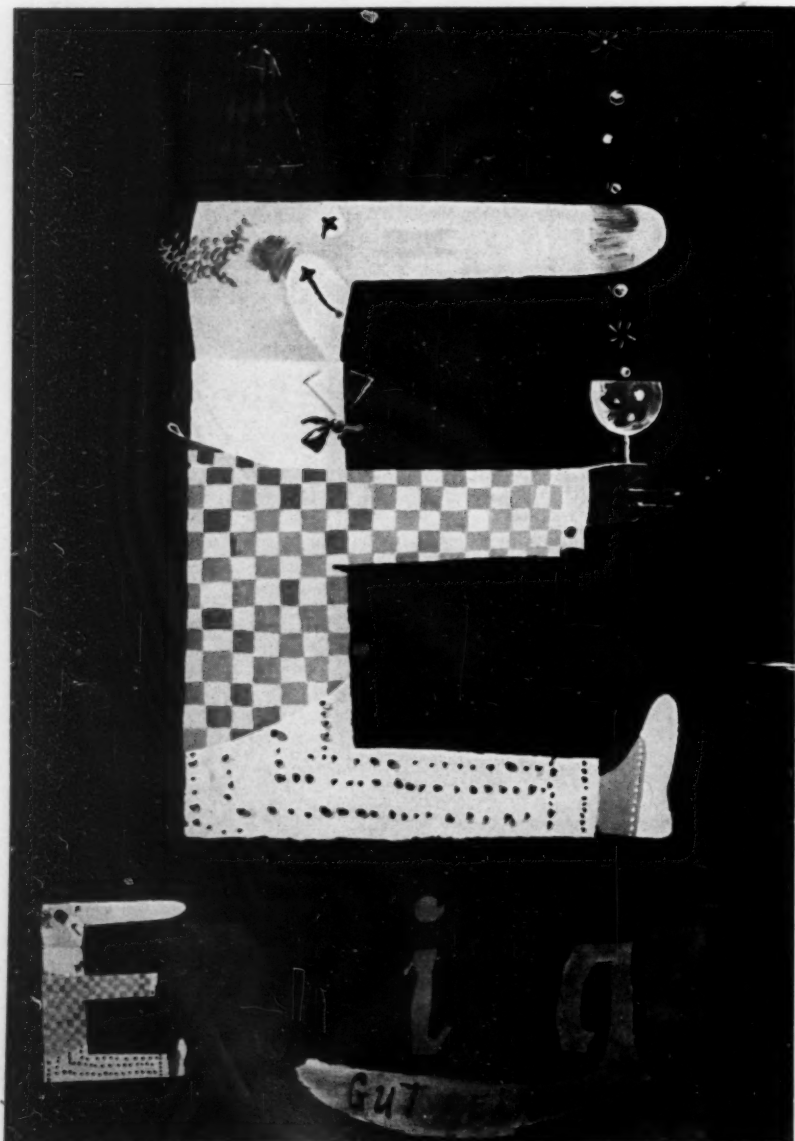
28. crossing trails 29. life
30. eagle feathers 31. morning stars
32. morning stars 33. encampment.



INTERNATIONAL POSTERS WITH PUNCH

FEW fields of American art are as neglected as the poster. Critical observers find a lack of imagination, a dependence upon clichés and stock styles in our usual attempts. Poster art is a by-passed avenue, waiting for talented masters. This is not true in Europe, where the poster is treated with reverence for the fine art form it can so easily become.

The recently-released *International Poster Annual—'51* (Pellegrini & Cudahy, \$10.00) affords us an opportunity to study the finest creative efforts in twenty-two countries, including our own. The more than four hundred reproductions are possibly the most complete assemblage available to the serious student of this graphic art. Unlike other techniques, the poster allows great freedom of media. It permits use of typography, hand lettering, photography, drawing and montage. It strives for utter simplicity. The primary objectives are quick identification and long distance visibility. Text is held to minimum. Posters are used in public vehicles, stations, window displays and on trash cans, walls, or bill boards. Colors are bold and primary. Gradations of tone are simple. A poster may be summed up as being "a simplified pictorial message." Here are four of the best this past year. ●



LEFT:

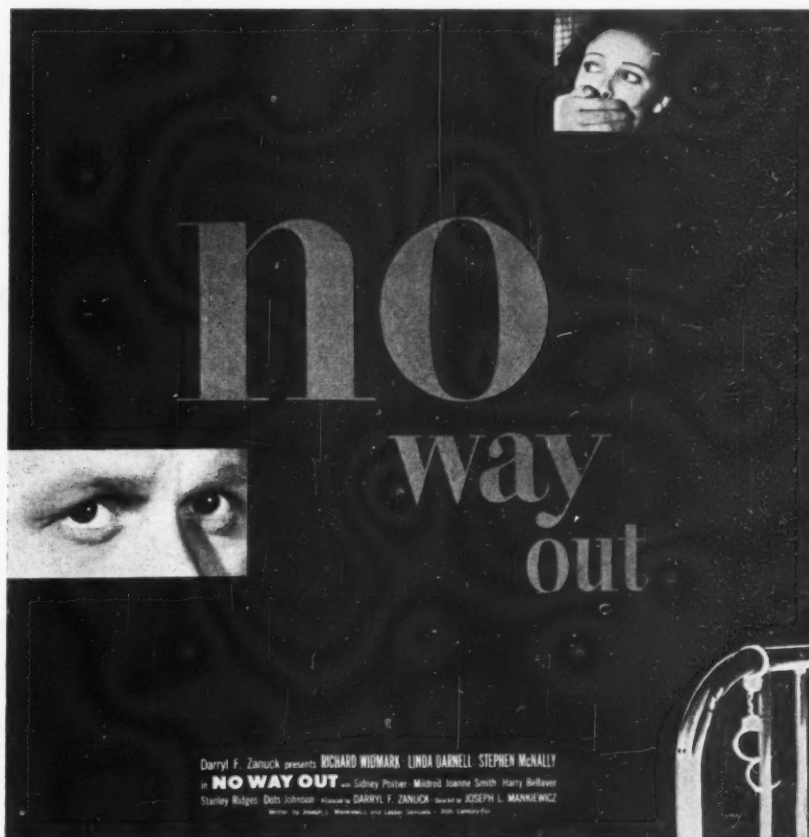
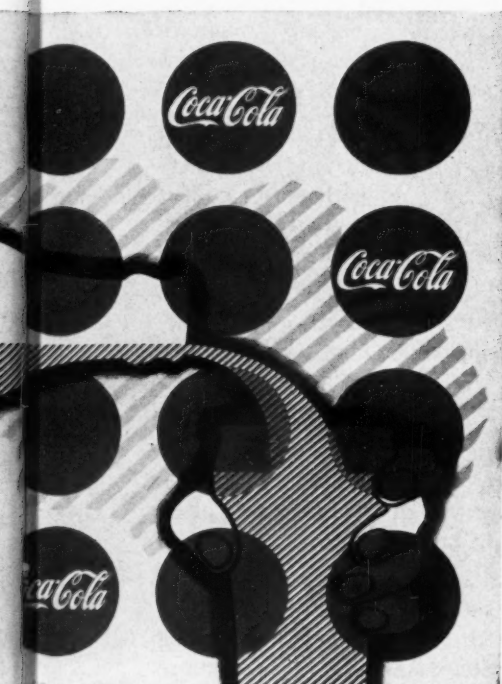
artist: Herbert Leupin. The appearance is one of primitive naivete, but the art is actually on a sophisticated level. Bright checkerboard colors suggest the informality and effervescence of the beverage being advertised. 'Not a medicine—just a healthful, tasty mineral water', the message seems to say. Made in Switzerland.

RIGHT:

artist: A. Games. A collage effect of striking simplicity, in which cutout scraps of newsprint are pasted over a wash background, with reverse type to carry the message. Indicates clearly that a poster need not be heavily applied manual art; that the most effective posters are often three parts mental planning to one part application. Made in England.

BELOW:

artist: Herbert Bayer. Stylized simplicity. A popular trade name has been made so familiar by repeated use that no slogan is necessary. Colors of successful posters are bold, permitting distant appraisal and recognition with a passing glance. Both the trademark and the popular diminutive have been used in the lettering. Made in U. S. A.



ABOVE:

artist: Eric Nitsche. A subway and car card that has won numerous awards is this motion picture poster. Colors are held to a minimum, with black and varying shades of same pastel effect predominant. Two straight, cropped photographs and a negative-effect photograph tell the story of violence and conflict. Each small illustration acts as a symbol of the message. Made in U. S. A.



HISTORIC BUTTONS

Collecting and creating these decorative objects is a unique art-hobby. Here are some famous ones.

FROM THE TRAPHAGEN COLLECTION



PROPHCY OF DOOM is the history behind this brass button. In the 16th Century, the mystic, Nostradamus predicted the slaying of King Henry the Second by a lance through his eye. The Montgomery Button, above commemorates the prediction.



MANY STYLES AND MATERIALS are included in the Traphagen Button Collection, ranging from papier mache and milk glass through buttons of horn, ivory and even watch crystal.



RARE CURRIER AND IVES BUTTON on left, entitled "Skating in Central Park" is of brass. At right is a **FOP BUTTON**, effected by fashion plates after the French Revolution, depicting nouveau-riche of that period.



PEOPLE are always surprised to learn that button collecting is second only to stamp collecting as America's most popular hobby. Not only do enthusiasts collect historic buttons, but many of them create their own originals. The tools are quite simple; virtually all materials are available at any hardware store.*

Ethel Traphagen, a New York fashion school director, has one of the finest collections. Her historic items are numbered in the hundreds, a few of which are reproduced on this page.

Although button collecting is one of the most recent of organized hobbies, the country is now dotted with clubs where collectors get together for sale or swapping and often just to exchange ideas or bits of button lore.

The buttoneer often starts by uncovering a horde of old clothes in the family attic, or possibly one of those mid-Victorian "charm strings" which were the vogue of young people back in the Gay Nineties. (Add a button or more a day to your string, and when you reach the thousandth, in will walk "Mr. Right.")

Today's buttons are machined, but a few decades ago they were hand made works of art. Aside from their intrinsic value to the collector, they are signposts along a road back through history. They mark commemorative events, World Fairs, historic battles, even inventions like the steam engine, balloon and airplane. And one button in the Traphagen Collection records a mystic prophecy. (see top left). This is the Montgomery button, created more than a hundred years ago and depicting the strange prediction of Michel de Nostradamus, a 16th Century physician turned prophet. Said Nostradamus:

*"The young lion will conquer the old one
Upon the field in single combat,
He will pierce his eye in a golden cage,
Who will then die a dreadful death."*

A year after Nostradamus had penned the verse in his strange book of writings, Henry II of France was killed in a tournament, when the lance of his adversary, Gabriel, Earl of Montgomery, slipped past Henry's golden visor and pierced his eye. The metallic button commemorates this prediction.

Many collectors specialize in one type or another. Among male hobbyists, the preference runs to military uniform buttons. In the 1890's, complicated carvings of

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* For full details on making buttons, see special article, November 1951 issue of DESIGN.

artist of the month:

ARNOLD HOFFMANN PAINTS A NEW DARK AGE

students of the future will see the horrors of total war through his eyes

IT may seem a long step from making gingerbread men to the painting of the pictures shown on this page, but Arnold Hoffmann has excellent taste in such matters. More than fifty years ago, as a youngster following his father's footsteps, this unusual, Russian-born artist passed his days in one bakery after another. Father Hoffmann was an industrial engineer, specializing in the manufacture of oven equipment, and young Arnold spent most of his time in flour mills and bakeries. To pass the hours, he fashioned little animals and figures of dough. People smiled at his efforts, were surprised at the quality (and flavor) of his work, and often the cookies and loaves fetched excellent prices.

Hoffman might well have become a Michelangelo of the oven, except that a family friend one day showed him a violin. The eight year old youngster scratched experimentally on the old instrument and was delighted. At once he made up his mind to become another sort of virtuoso and begged his bewildered parents to let him study music. At the time, the Hoffmanns were in process of moving to another city—an undertaking that happened with monotonous regularity. In the packing and shipping, the violin ended up on a trash heap. A passerby recovered it a moment before the Hoffmans came outside to search around. As they talked about the fine old instrument the stranger made them a proposal. If they would let him have the violin he would see that Arnold received excellent musical training. The transaction was bound with a handshake and a career was in the making.

All this has overtones of the happy little fairy tale, but as a matter of fact, Arnold Hoffmann did study the violin, became a highly competent musician and only by accident made the acquaintance of a professional artist. He watched the man at work, felt an inexplicable desire to seize the man's brushes and daub away at the wide expanse of canvas that lay naked to his touch. Music might well have certain charms, but it was paint and palette that offered to soothe Arnold's savage breast. And he neglected his violin. Mother Hoffmann hit the ceiling. When she discovered her son scratching away at his easel, she held her nose against the pungent fumes of house paint he was using and threatened to pitch him out of the house. But the outcome of the struggle was inevitable. Music lost a virtuoso and painting gained one.

Today, Arnold Hoffmann is an internationally respected artist whose paintings are hung in Washington, Luxembourg, Paris and Moscow. He has filled portrait commissions for a dozen other countries including Poland and Palestine. He has won countless awards. Students of coming centuries will know the meaning of Twentieth Century war through his sweeping brush strokes. He has damned our generation with somber honesty, making of the 1940's a new, terrible Dark Age.

An artist must change of course. He must bend with

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D-DAY:

luxemburg museum, paris



PEOPLE OF OUR TIME:

1949



TOP WINNERS in the 1st Annual Fleischman Design Competition were art students Leroy Wolfe, Nancy Carlson and Sister Mary Remy, shown with their designs.

MODERN CARPET DESIGNS

students top professionals to win first three awards in annual carpet design competition

Photos Courtesy Fleischmann Carpets

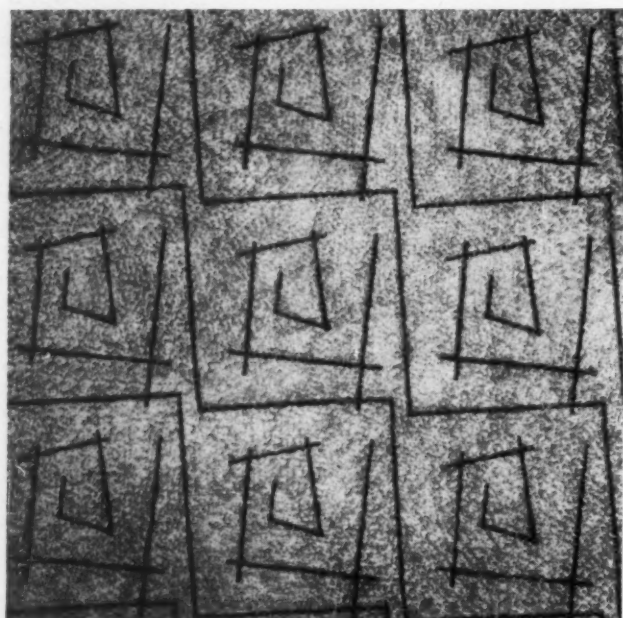
WEAIVING enthusiasts and students of industrial design have produced "something new under the sun," according to the director of the Detroit Institute of Arts. Dr. Edgar P. Richardson announces that the prize-winning carpet designs in the first annual competition co-sponsored by that organization, were predominantly the work of young people. Students topped professionals in the execution of original carpet designs, carrying off all top awards.

The Arthur Fleischman Company, joint sponsor of the new annual competition, has known for some time that new blood was necessary in the industry. Established professionals appeared headed for a conservative rut. The results of the exhibition have been surprising, but eye-opening. When the jury had chosen its top winners, every name designer had been eliminated!

Dr. Richardson points out: "The general trend of these new designs is well thought out. They are over-all designs, but on a small scale. People today live in smaller rooms than those of a generation ago and they need materials designed on the scale of modern living. We found a whole selection of fresh and pleasing designs for 20th Century living."

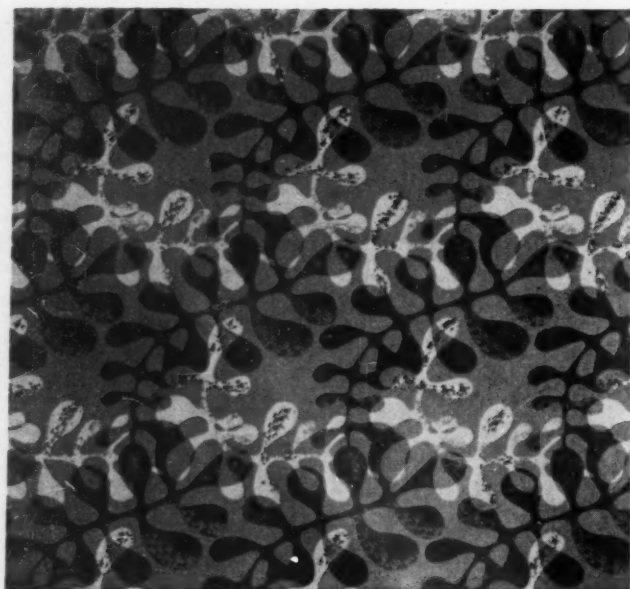
Few traditional designs were submitted to the show

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★ FIRST AWARD

Leroy Wolfe



★ SECOND AWARD

Nancy Carlson



★ THIRD AWARD

Sister Mary Remy

EL GRECO:

(Continued from page 162)

became an Italian artist, a neophyte who learned from Titian and Tintoretto the tricks of their trade. In 1577, he left Italy for Toledo, Spain . . . the citadel of Spanish Catholicism. This was the central hub of a vast wheel of fanatical religion. This was the scene of the Inquisition, and it was said that two of every three residents of Toledo were either priests or acolytes.

The artist's first commission was from the priests of the Toledo Cathedral. He completed his painting and sent it to them. They asked him to make changes. He refused. They in turn refused to pay and he sued them. A jury of arbiters voted that he not only had fulfilled his commission, but that the painting, "*Espolio*" was a masterpiece. His reputation was assured. And something happened to El Greco. In the midst of this ascetic city of self-denial, he purchased a lavish, twenty room apartment, furnished it with silks and servants, even hired an orchestra to play while he dined. This behavior was to continue for the rest of his forty year tenure in Toledo. His paintings, nonetheless, are unique in the world of art. They combine the story-telling of the Renaissance with the classic severity of the Byzantine icon. They breathe self-sacrifice and the conviction of the true Catholic that life on earth is transient, a period of testing to earn the reward of eternity. ●

historic BUTTONS:

(Continued from page 164)

fruit and flower forms were the rage. This was followed by the entrapment of flies and small insects in amber, which was then turned into buttons. (Many an artist actually tried to carve lifelike representations of these.)

Noblemen and royalty of the 16th and 17th Century had their own button makers, whose task it was to create or duplicate a coat of arms for the patron. These buttons were made of brass, bronze or gold, depending upon the affluence of the wearer. Following the French Revolution, a new class of pedestrian aristocrats made their appearance. These gay boulevardiers and their ladies affected "fop buttons," which imitated the raiment of the former royalists.

Buttons have been made of almost every logical substance, and a few bordered incredulity. They came in glass, ivory, bone, wood, metal, cloth; have been made of bullets, gold teeth, watch crystals and gall stones. Get yourself a pair of scissors and join the hobby today. ●

art sites of a FORGOTTEN ERA:

(Continued from page 159)

peoples. The Mesopotamians, however, could not use wood or large monolithic stones, neither of which were easily available. Instead they joined pebbles and rocks with mud to form bricks that were then laid in curved arches. By a system of equal stresses and balances, the low buildings were held erect, and the method even permitted single story structures to be erected one atop the other in a pyramidlike manner.

The Mesopotamians also differed from their Egyptian neighbors in the representation of the human form. Egyptian painting and sculpture was often nude; the Mesopotamian artist preferred to clothe his figures in long, sweeping robes. (Possibly because it was easier to carve in bas-relief.)

One of the most famous examples of early Sumerian art is contemporary with Abraham's Exodus in 2,050 B.C. It is the Stele of Hamhurabi, found at Ur. The lower por-

tion of the monument contains a "Code"—the first recorded set of complete laws in printed form. The Code deals with taxes, road building and housing conditions.

MINOR ARTS OF MESOPOTAMIA

Sumerian sculpture was crude and rough, usually done on laboriously imported black dolorite. As the centuries passed, the work became more finished and professional, but it never ranked with that of Egypt. The top art form of this ancient land was realized in the making of cylindrical seals. These personalized seals were of the colored stones hematite and obsidian, and were about 1½ inches in height. They were used to "sign" letters and otherwise identify the user. (The letters were carved clay tablets.)

By the year 1000 B.C. the fumbling art of the Sumerians had crystalized into the polished work of the Assyrians. Great stronghold of the Assyrians was the city of Nineveh. Actually Nineveh was a massive palace with high flung walls and parapets for defense. It was in Nineveh that the archeologist, Layard, discovered the first great library in history. Heaped about the floor of the ruins were thousands of clay tablets, the books of the warrior-King Assurbanipal, who, by royal edict opened the library to all his subjects.

THE TOWER OF BABEL

In the Palace at Nineveh we would have found a gigantic pyramiding structure called a ziggurat. Built of

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THE CODE OF HAMHURABI is the earliest known code of laws in written form. Circa 2100 B.C.

ARE YOU PLANNING TO BE AN ART TEACHER?

useful data on determining your qualifications, and the training required

© Pratt Institute



The art teacher has a vital responsibility toward his charges. He will discover and encourage talent, often will determine the field of art for which a student is best qualified.

TEACHING is a special way of earning a living because it requires a double preparation—a mastery not only of the subject matter to be taught but also of the methods of teaching.

The desire to teach art almost automatically presupposes talent in art, which the student will probably have manifested in a number of creative outlets, probably since early childhood. If his own training has been of reasonably good caliber, his talent may show a surprising maturity even as early as the sophomore and junior year in high school. Of course not all talented art students are interested in teaching art. Many of them will prefer to become professional artists, and some may be committed to other vocational goals, regarding art only as an avocation. Some others will simply have failed to think of it as a possibility.

WHAT CHARACTERISTICS ARE NECESSARY?

The student who plans to teach art as a career should start with a personal inventory to see what his basic assets are. Young people who are entering the profession of art education when asked "Why?" should be prepared to answer, in effect, "I've always liked art, and I like to be with people, and help them, and the two together suggest being an art teacher." The desire to work with human beings rather than with inanimate material only should be a basic attitude with the teacher. Ideally, a teacher's characteristics will also include adaptability, emotional stability, imagination, integrity, a co-operative spirit, a talent for leadership, and a sense of humor! He should have broad interests; a cheerful, outgoing disposition; enthusiasm for his work and a consequent willingness to do more than his share; intellectual curiosity—the desire to know how, what, where, when, and why; the rudiments of good taste; sensitivity to the needs of others and the demands of environment; and scholastic competence and social intelligence. Freedom from neurotic tendencies and speech or other physical defects, as well as an attractive appearance are further requirements.

A *born teacher* may have all these qualities, but most students are apt to find that by no means all of these traits are well developed in their personalities. In fact, they may fear that they do not possess them at all. It is certainly the rare individual who will have every one in outstanding measure, but, possessing a normal share of them, maturing students may, by conscious effort, acquire the others in sufficient amounts to become happy and successful teachers.

As an art teacher, the student will develop into a specialist in an altruistic calling—helping and inspiring others; guiding them to visualize, understand, appreciate, interpret and enhance aesthetic values in their daily lives, and the social and economic implications of those values.

The artist-teacher gains joy from the creative aspect of his teaching and in his art activity as well. There is satisfaction in

service. The good teacher is a person of prestige in his community. He has security and stability—a modest salary with annual increases, and long vacations which he can use for travel, study, and recreation, and for his own artistic self-expression. He will have opportunities for growth and advancement as well as for greatly diversified activity—for his basic training is broad and balanced, and has many applications.

WHAT ARE THE OBJECTIVES OF THE TEACHER?

Assisting and guiding pupils to learn is of course the teacher's main purpose. He will try to bring about desirable changes in thinking, habits, skills and attitudes. The art teacher will have, in common with all teachers, such broad aims as developing self-realization, desirable human relations, civic responsibility, and economic efficiency. He will also be asked to take over supervision of those extra-curricular activities for which his training particularly fits him, such as the yearbook, art clubs, and special auditorium programs. Working effectively with fellow teachers and with community agencies and advancing in his profession are also important activities.

The beginning teacher will give instruction in art in all its phases: drawing, painting and illustration in all media; abstract design and its applications in designs for advertis-

ing, costumes, industry, interiors, and the theater; handicrafts, including pottery, jewelry, leather work, woodworking, and perhaps weaving; and an appreciation of all forms of art as found about us in the world or as found in painting sculpture, and other forms in galleries and museums.

ART TEACHER'S WORK IS VARIED

Detailed instructional duties will include: getting acquainted with each pupil, setting up aims for units of work, planning materials of instruction and methods of presenting them, helping pupils to meet difficulties in learning, criticising and evaluating work, assigning problems, teaching how to work, and testing pupil achievement and difficulties. The class, as a whole, as well as the individual, will require attention, whether at the elementary, secondary, adult, or combined levels.

At the high school level, subject matter and problems will become more specialized than in the elementary school. As the teacher gains in experience and capability, he may have charge of the entire program in a school system, at which time added responsibility will include supervision. This includes providing other teachers with experiences which will enable them to teach art better, becoming active in workshops, conferences, city or county-wide groups, committee

please turn to next page



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Are you emotionally qualified to shape the lives of young people under your guidance?

(Continued from page 169)

and faculty projects, and participating in regional and national professional organizations.

Having inventoried assets and explored the kind of life he will lead, the student should next make the necessary preparations so that he may be legally and professionally qualified to teach in the public schools, for it is there that the greatest need and opportunity are found. Since our public schools are supported by state tax money, each state has its own requirements for certification of teachers.

There are over 1200 institutions in the United States specifically approved by state education departments as teacher-training institutions. An accredited art school with a course for the preparation of art teachers is the best sort of institution for the prospective art teacher to attend. Admission to such a school is usually based on graduation from an accredited high school, which presumes the completion of sixteen units. Early in his high school career, the student should check his program with his counselor or guidance officer and plan it accordingly.

He should plan also to take part in extra-curricular activities which develop desirable personality traits and engender interest in people and groups—one of the teacher's most valued assets. He should strive to develop all of the qualities mentioned above to as high a level as possible, and to achieve a good academic record. He can acquire much of value from participation in the Future Teachers of America organization. As to art preparation in high school, he should gain all the practice he can in the fundamentals of drawing and in developing creativeness.

CHOOSING A SCHOOL

The first step in selecting a school is to consult the American Art Annual, available in most libraries, which lists all of the recognized schools in the country. A post card to the schools in which the student is interested will bring the catalog and application blanks. If it is possible to visit any of the schools, it is well to do so. On the basis of reputation, the success of graduates, the program offered, the quality of the faculty, living conditions, costs, and similar matters, the student makes his final decision.

As to a program, accredited schools will provide the experiences which have been found essential and successful in the preparation of teachers. The state will have prescribed certain definite subjects, which will probably include at least eighteen semester hours credit in professional education—that is, in such subjects as principles of education, educational psychology, child development, methods of instruction, and student teaching. The student will also take about one-quarter of his work in English, social studies, and science, distributed over the four years. The balance and major portion of the program will be devoted to varied art subjects such as pictorial expression, structural representation, figure and nature drawing, illustration and painting, and design, both abstract and applied.

MASTER'S DEGREE IS SUGGESTED

The bachelor's degree received at the end of this four-year program is a minimum requirement for teaching. It is advisable to plan to spend a fifth year and secure the master's degree, both because it is better preparation and because it means a higher rate on the salary scale of almost any school system. With this investment in education, the student is ready for his first position.

He may have learned of a possible opening prior to graduation, and it is always well for him to plan to make contacts with people who can help him in getting a position. However, most art schools maintain placement bureaus to serve their graduates, so that employment opportunities generally seek the graduate. Additional information on such things as promotion, tenure, retirement, and so on, may be found in several of the sources in the accompanying bibliography.



Since teaching is one of the largest of the professions in terms of numbers of persons engaged, there being over twice as many teachers as there are doctors, lawyers, and clergymen combined, there are many teaching positions opening annually as incumbents retire or leave the field. In normal times there are about 100,000, but it is estimated that 300,000 new teachers will be needed in 1960, both because the birthrate has increased and because an increase in the scope and facilities of education is sought.

In evaluating teaching as a career, it is well to remember that it is continuing its unprecedented pre-war development. One who enters teaching enters a career that offers all of the challenge of a rapidly developing profession. Since the beginning of the present century, the typical public school teacher has changed from a poorly-paid high school graduate with little desire to remain in his vocation to a well-educated and mature professional worker with materially improved income, tenure, and professional reputation. The status of teachers improved at a rate unequalled in the history of the profession. There is little question that the popularity of teaching as a career will increase steadily in the years ahead.

Teaching makes great demands upon the individual, but the personal compensations are many. It ranks first of the professions in the preservation and development of intellectual life and civilization. The accumulated knowledge and experience of the race is passed down from one generation to another in great measure through the profession of teaching. The teacher continually draws from the storehouse of the richest and finest in human thinking and feeling. He transmits practical and technical knowledge and skills. He helps to develop an appreciation and love for the beautiful in the arts. He assists in building character. Leading youth, the teacher determines to a large extent the very destiny of the nation. ●

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arnold HOFFMANN:

(Continued from page 165)

each new wind. Hoffmann's protests against Man's inhumanity to Man have been tempered in the last few years. He now considers himself an impressionist and the hatred has left his work for a new maturity that shows itself in marinescapes and portraits. But exciting emotions still flow from his brush. No human would dare to swim in the sea Hoffmann paints; especially not Hoffmann, who is terrified of water but hypnotized by its power. Technically, he is a nervous painter; his generous squeezing of color onto canvas must be a delight to art suppliers. One thing he abhors and that is the playing of the little game he calls "art-politics". He believes many Americans paint to please exhibitors, to slip unharmed past the vigilant guards of the conservative (and usually more profitable) exhibition. Hoffmann paints to suit himself. He scorns the artistic showoffs who indulge in tricky abstractions and doodling. Moreover, he considers every artist to be a propagandist for the forces of his age, whether it be religion as with the Old Masters, or apples, as with Cezanne. And Hoffmann offers this personal credo to his students: "Don't be a passing pedestrian whose eyes are closed. Open your eyes to the avenue your generation walks along." ●



CITIZENS OF THE WORLD:

Artist's Collection



GRIEF:

Lowenthal Collection

BOOK REVIEW SECTION

AS REVIEWED BY JANET COLE

ALL BOOKS RECOMMENDED MAY BE ORDERED THRU "DESIGN"

Send check with title of book and publisher to: "Book Editor," DESIGN Magazine, 337 South High St., Columbus, Ohio. Always include date of review.

INTERNATIONAL POSTER ANNUAL, 1951:

Pellegrini and Cudahy

W. H. Allner

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The first book-length study of the life and philosophy of an outstanding leader in American art, from material never before published. 49 illustrations, three in color. 80 pages.

modern CARPET DESIGN:

(Continued from page 166)

Abstracts towered in quantity over the old flower and early Americana motif. Many contestants actually found inspiration in the distant past—an ancient Chinese bronze, South Sea Primitives. These were interpreted freely. The carpets are bright and simple in color conception, easily adaptable to mass production at relatively low cost. The top hundred entries are now on exhibit at the Detroit Institute of Arts and will shortly be sent around the country to many museums.

AWARD WINNERS

1st Place (\$1,000): Leroy Wolfe, Chicago art student.

2nd Place (\$500): Nancy Carlson, Thorndale, Pa. design student.

3rd Place (\$300): Sister Mary Remy, Chicago design student.

The remaining five Honorable Mention (\$50) Awards also went to art students. ●

classroom art project:

LINOLEUM MONOPRINT



THE VASE OF FLOWERS:

A monoprint

STRICTLY speaking, a monoprint is painted in oil paint on glass or some equally smooth material such as cel-
luloid or oilcloth from which it is transferred immediately to dampened Japanese paper. However, monoprints may be made from linoleum blocks. This method has advantages; many color schemes may be made from the same composition, the outline cut in the linoleum remaining the same.

THE FIRST STEPS

It is well at the beginning to try a flower arrangement on a linoleum block approximately seven by nine inches. The design is drawn on the block with a pencil line, after which the outline is cut out with a wood carving tool or one of the tools made for cutting linoleum blocks.

After the cutting period is over, experiments should be made with color. This may be done in water color.

For the finished pieces, the linoleum blocks are painted with oil paints mixed with kerosene. The block is then applied to dampened Japanese paper and experiment in the amount of pressure to be applied is important. Use typewriter paper for proofs, until the desired effect is secured. Newspaper serves the purpose of blotters to keep the paper damp.

For the printing process, an ordinary kitchen table may be used with a flat-iron as a press. (In some cases, pressure applied with the thumb is effective.) While typewriter paper may do, it is well to use Japanese paper, because its soft tone pulls all the colors together in one related whole. It is well to have the center of interest in each composition in the brightest colors. ●

art sites of a FORGOTTEN ERA:

(Continued from page 159)

successive layers of solid baked brick, it stairstepped its way upwards for hundreds of feet, a marvel of architectural achievement far surpassing the Egyptian pyramids for scope and massiveness. Many art-historians and students of the Bible are convinced that this strange type of structure is the legendary Tower of Babel. They place its erection in the year 3100 B.C. at the site of Nippur. The structure was made of brick and was possibly in honor of the early God, El-lil. The Bible itself reports the erection of the Tower (ziggurat) in these words:

And all the world was of one language and one speech. And it came to pass, as they journeyed from the east, that they found a plain in the land of Shinar and they said to one another: 'Go to, let us make brick and burn them thoroughly. . . . Let us build us a city and a tower, whose top may reach unto heaven.' And the Lord came down to see the city and the tower, and He said 'Behold; the people is one and have one language, and this they begin to do. Now nothing will be restrained from them. Let us confound their speech so they may not understand one another.' So the Lord scattered them and they left off to build the city. Therefore is the name of it called Babel, for the Lord did confound the language of all the Earth.

—Genesis

The city of Nineveh did fall in the year 606 B.C. The ziggurat was partially leveled by the invading Medes and Persians and the people were scattered throughout Assyria in terror.

THE SEVENTH WONDER OF THE WORLD

It was several years before Nebuchadnezzar brought order out of the chaotic aftermath. To replace Nineveh, he erected a giant temple and city naming it Babylon, in memory of the ancient city that had vanished a thousand years before. This New Babylon is the one to which we refer today. A proud metropolis in 600 B.C., it is now a mound of rubble, with only the faint whisper of the past to remind us that it housed one of the Seven Wonders of the Ancient World, the Hanging Gardens of Nebuchadnezzar.

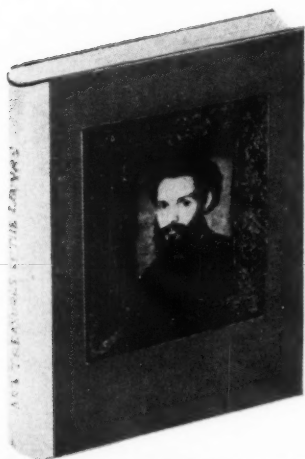
They were erected by the King for the pleasure of his wife, Queen Amytis, who longed for verdant greenery in the midst of the monotonous mud plains of Chaldea. The gardens overflowed the palace grounds, a myriad of exquisite tropical foliage, its bright greens, reds and yellows in glowing contrast with the glazed tiles of the walls and walks. Irrigation was made by an ingenious piping system that raised the waters of the Euphrates over the terraces. All that one can see today are tortured scars and ridges, blasted by the endless winds of twenty-five centuries. ●



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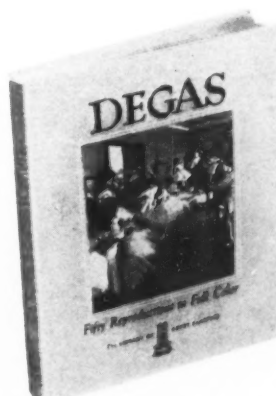
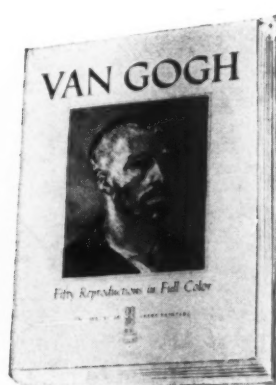
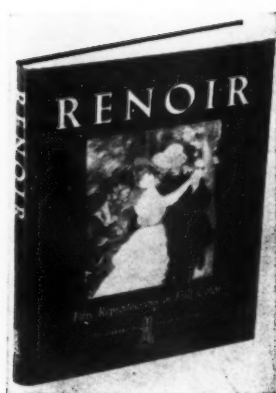
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USE OF THE AIRBRUSH

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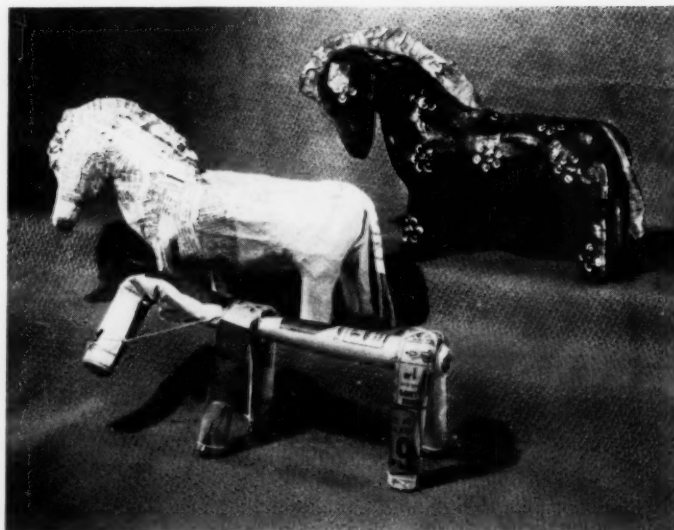


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